



Friday and Saturday, February 3–4, 2017, 8pm
Zellerbach Hall

Available Light

Music
John Adams

Choreography
Lucinda Childs

Stage Design
Frank O. Gehry

Lighting Design
Beverly Emmons
John Torres

Costume Design
Kasia Walicka Maimone

Sound Design
Mark Grey

Performed by

Lucinda Childs Dance Company

Katie Dorn, Katherine Helen Fisher, Sarah Hillmon, Anne Lewis, Sharon Milanese, Benny Olk,
Patrick John O'Neill, Matt Pardo, Lonnie Poupard Jr., Caitlin Scranton, Shakirah Stewart

Produced by

Pomegranate Arts

Linda Brumbach, *executive producer*

The revival of Available Light was commissioned by Cal Performances, University of California, Berkeley; Festspielhaus St. Pölten; FringeArts, Philadelphia, with the support of The Pew Center for Arts & Heritage; Gloria Kaufman Presents Dance at the Music Center and The Los Angeles Philharmonic Association; International Summer Festival Kampnagel, Hamburg; Onassis Cultural Centre – Athens; Tanz Im August, Berlin; and Théâtre de la Ville – Paris and Festival d'Automne à Paris.

The revival of Available Light was developed at MASS MoCa (Massachusetts Museum of Contemporary Art).

Light Over Water by John Adams is used by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner.

This evening's performance will be performed without intermission and will last approximately 55 minutes.

*This performance is made possible, in part, by Patron Sponsors
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Production History

The Museum of Contemporary Art in Los Angeles originally commissioned *Available Light* in 1983 during a period when the museum was under construction and working in site-specific locations. Under the guidance of founding curator Julie Lazar, the Stages and Performances series at MOCA commissioned artists to collaborate with architects, photographers, writers, and designers to create new works for select sites throughout the community.

Lucinda Childs was the first artist invited to create a new collaborative piece with maverick LA-based architect Frank O. Gehry, who was known for his sculptural approach to buildings and use of modest materials. Concurrently, California-based composer John Adams was asked to join the collaboration and create 55 minutes of music that he called *Light Over Water*. Childs then invited couturier Ronaldus Shamask to design the costumes.

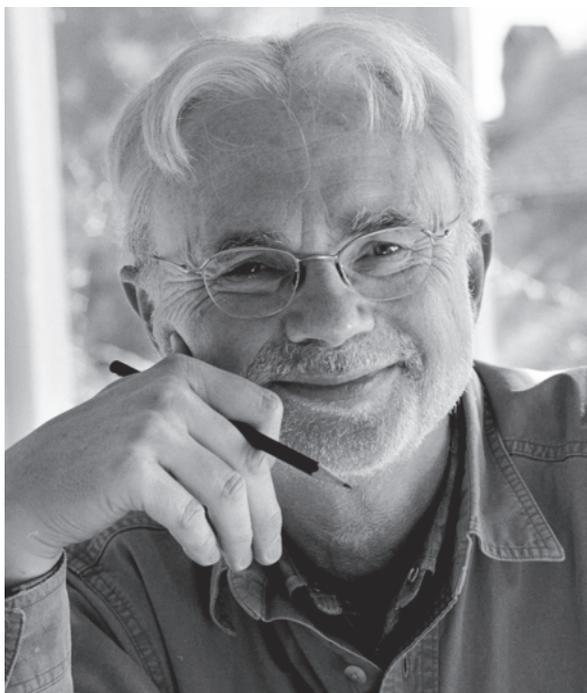
Gehry was subsequently engaged by the museum to renovate its transitional program galleries; two city-owned warehouses newly dubbed the Temporary Contemporary. The two oddly angled buildings that together comprised the TC inspired Gehry's design for *Available Light*.

Available Light inaugurated MoCA's public programs bringing together leading contemporary artists at a pivotal moment in their careers. Following the premiere, a proscenium version was created by Frank Gehry for the Brooklyn Academy of Music's Opera House that fall as part of the Next Wave Festival. *Available Light* has rarely been seen since.

John Adams (composer)

Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Works spanning more than three decades have entered the repertoire and are among the



Margaret Mitchell

John Adams

most performed of all contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and the Violin Concerto. His stage works, all in collaboration with director Peter Sellars, include *Nixon in China* (1987), *The Death of Klinghoffer* (1991), *El Niño* (2000), *Doctor Atomic* (2005), *A Flowering Tree* (2006), and the Passion oratorio *The Gospel According to the Other Mary* (2012).

Recent works include *City Noir* for orchestra; *Absolute Jest* (based on fragments of late Beethoven quartets) for string quartet and orchestra; *The Gospel According to the Other Mary*; the Saxophone Concerto; and *Second Quartet*. *City Noir* and the Saxophone Concerto, as well as *The Gospel According to the Other Mary*, were recently released on Nonesuch Records and Deutsche Grammophon, re-

ing his own works with repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. He has conducted ensembles such as the Houston Symphony, Toronto Symphony, Los Angeles Philharmonic, and the New World Symphony, as well as the Orquesta Nacional de España in Madrid. Adams is currently Creative Chair of the Los Angeles Philharmonic.

Recordings include the Deutsche Grammophon release of *The Gospel According to the Other Mary* featuring the Los Angeles Philharmonic; *City Noir* and the Saxophone Concerto with the St. Louis Symphony; the Grammy Award-winning album featuring *Harmonielehre* and *Short Ride in a Fast Machine* with the San Francisco Symphony; and the Nonesuch DVD of the Metropolitan Opera production of *Nixon in China*, conducted by the composer.

Lucinda Childs
(choreographer)

Lucinda Childs began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company in 1973, she has created over 50 works, both solo and ensemble. In 1976 she

was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award, and she subsequently appeared in a number of Wilson's productions, including, *I Was Sitting on my Patio This Guy Appeared I Thought I Was Hallucinating*, Heiner Muller's *Quartett*, Wilson and Glass' opera *White Raven*, Wilson's video project *Video 50*, and Marguerite Duras' *Maladie de la Mort* opposite Michel Piccoli. Most recently she appeared in Wilson's production of Arvo Pärt's *Adam's Lament* and collaborated on the movements



Douglas Mason

Lucinda Childs

spectively. The year 2015 saw the premiere of Adams' new dramatic symphony for violin and orchestra, *Scheherazade.2*, written for Leila Josefowicz.

Adams has received honorary doctorates from Harvard, Northwestern University, Cambridge University, and the Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to the *New York Times Book Review*.

As a conductor, Adams appears with the world's major orchestras in programs combin-

and spoken text for *Letter to a Man*, based on Nijinsky's diaries and performed by Mikhail Baryshnikov (seen here in Zellerbach Hall in November 2016).

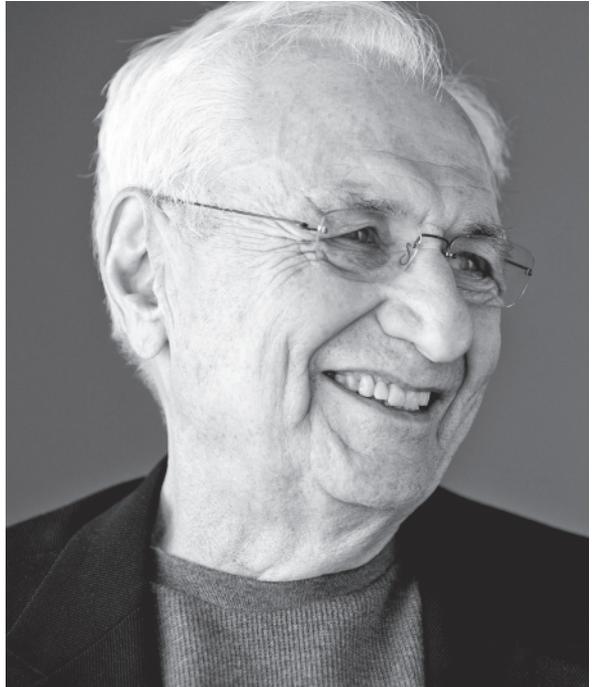
In 1979 Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt; the work continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, where Childs recently choreographed Beethoven's *Grande Fugue*. In 2015 Childs revived *Available Light*, created in 1983 with John Adams and Frank Gehry, which was presented at the Festival d'Automne in Paris. Last fall, the Thaddeus Ropac Gallery in Pantin presented her choreographic scores in an exhibit titled *Nothing Personal* in collaboration with the Centre Nationale de la Danse, to which Childs has donated her archive.

Since 1981 Childs has choreographed more than 30 works for major ballet companies including Paris Opera Ballet and Les Ballets de Monte Carlo. In the past 20 years she has directed and choreographed a number of contemporary and 18th-century operas, including Gluck's *Orfeo ed Euridice* for the Los Angeles Opera, Mozart's *Zaide* for La Monnaie in Brussels, John Adams' *Dr. Atomic* for the Opera du Rhin and San Francisco Opera, Stravinsky's *Le Rossignol* and *Oedipus Rex*, Vivaldi's *Farnace*, and Handel's *Alessandro*. Her production of Jean Baptiste Lully's *Atys* premiered at Oper Kiel in 2014 and her production of Jean-Marie Leclair's *Scylla and Glaucus* will premiere there on May 6, 2017.

Childs is the recipient of numerous prestigious awards and holds the rank of Commander in France's Order of Arts and Letters.

Frank O. Gehry (set designer)

Raised in Toronto, Frank Gehry moved with his family to Los Angeles in 1947. He received his bachelor's degree in architecture from the University of Southern California in 1954, and he studied city planning at the Harvard University Graduate School of Design. Since then, Gehry has built an architectural career that has spanned over five decades and produced



Frank O. Gehry

public and private buildings in America, Europe, and Asia. His work has earned Gehry several of the most significant awards in the architectural field, including the Arnold W. Brunner Memorial Prize in Architecture, the Pritzker Prize, the Wolf Prize in Art (Architecture), the Praemium Imperiale Award, the Dorothy and Lillian Gish Award, the National Medal of Arts, the Friedrich Kiesler Prize, the American Institute of Architects Gold Medal, the Royal Institute of British Architects Gold Medal, and the Prince of Asturias Award

for the Arts. Notable projects include the Guggenheim Museum in Bilbao, Spain; Frederick R. Weisman Art Museum Expansion at the University of Minnesota; Nationale-Nederlanden Building in Prague; DZ Bank Building in Berlin; Richard B. Fisher Center for the Performing Arts at Bard College in Annandale-on-Hudson, New York; Maggie's Centre, a cancer patient center in Dundee, Scotland; Walt Disney Concert Hall in Los Angeles; Jay Pritzker Pavilion and BP Bridge in Millennium Park in Chicago; Hotel Marques de Riscal in El Ciego, Spain; Transformation Art Gallery of Ontario in Toronto; the Peter B. Lewis Science Library in Princeton; the Lou Ruvo Brain Institute in Las Vegas; the Ohr O'Keefe Museum in Biloxi, Mississippi; New Campus for the New World Symphony in Miami; Eight Spruce Street Residential Tower in New York City; Opus Hong Kong Residential; Signature Theatre in New York City; House for the Make it Right Foundation in New Orleans; Biomuseo in Panama; the Foundation Louis Vuitton Museum in Paris, France; and the Dr. Chau Chak Wing Building for the University of Technology, Sydney, Australia. Current projects include: Guggenheim Abu Dhabi; LUMA Foundation in Arles, France; and the Eisenhower Memorial in Washington, DC. Projects under construction are the Divan Orchestra in Berlin, and the West Campus for Facebook in Menlo Park.

Kasia Walicka Maimone (*costume designer*)

Kasia Walicka Maimone recently worked on the Scott Cooper film *Black Mass*, starring Johnny Depp, and Steven Spielberg's *Bridge of Spies*, starring Tom Hanks. Other film credits include Bennett Miller's *Foxcatcher*; Theodore Melfi's *St Vincent*; J.C. Chandor's *A Most Violent Year*; Bennett Miller's *Moneyball* and *Capote*; Wes Anderson's *Moonrise Kingdom*; George Nolfi's *The Adjustment Bureau*, starring Matt Damon and Emily Blunt; Joachim Back's Academy Award-winning short *The New Tenants*; Ang Lee's short *Chosen*, starring Clive Owen; Alison Maclean's *Jesus' Son*, starring Billy Crudup; and Mira Nair's *Amelia* and *Hysterical Blind-*

ness, among others. For the stage, Walicka Maimone has designed opera projects by Philip Glass (*Les Enfants Terribles*, *The Sound of a Voice*, and *Book of Longing*) as well as many collaborations with the Philip Glass Ensemble. She has designed experimental pieces by Robert Woodruff (*Oedipus Rex*) and Richard Foreman (*Maria del Bosco* and *King Cowboy Rufus Rules the Universe*), and has collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd, and David Dorfman.

Beverly Emmons (*lighting designer*)

Beverly Emmons' lighting credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, *The Elephant Man*, and *Amadeus*, for which she won a Tony Award. Her Off-Broadway work includes *The Vagina Monologues* and several works by Joseph Chaiken. She has also designed productions at the Kennedy Center, the Guthrie, Arena Stage, and the Children's Theatre of Minneapolis. She has lit eight productions for Robert Wilson, including *Einstein on the Beach*. Along with her work with Lucinda Childs, she has designed lighting for choreographers Alvin Ailey, Trisha Brown, Martha Graham, and Merce Cunningham. Her honors include seven Tony nominations, the 1976 Lumen Award, two "Bessie" awards (1984, 1986), a 1980 Obie Award for Distinguished Lighting, and several Maharam/American Theater Wing Design Awards.

John Torres (*lighting designer*)

Work includes designs for dance, theater, music, fashion, and print. With Taylor Mac, designs include performances at the Curran Theatre, MASS MOCA, NYLA, and St. Ann's Warehouse. Other productions have included *Einstein on the Beach* (2013–15 world tour), *Cheek to Cheek Live! with Tony Bennett and Lady Gaga* (PBS *Great Performances*), *La Traviata* (Landestheatre Linz), *Garrincha* (SESC Teatro Paulo Autran, São Paulo), and *Hermes: Here/ Elsewhere* (Cedar Lake, NYC). Torres has also worked with choreographers Trisha Brown and Lucinda Childs. For more information, visit nytelytedesign.com

Mark Grey (*sound designer*)

Mark Grey is a sound designer and composer. He was the first sound designer in history to design for the New York Philharmonic, the Lyric Opera of Chicago, Disney Concert Hall, and the Metropolitan Opera in New York City. Grey's designs have been heard for over two decades throughout most major concert halls, theaters, opera houses, and HD-simulcast locations worldwide. Grey continues his 25-year tenure as sound designer and close collaborator with John Adams and worked with Kronos Quartet for over a decade. As a composer, he was commissioned by La Monnaie, Brussels, the national opera of Belgium, to write an evening-length grand opera, and his substantial body of work—including solo, chamber, orchestral, and choral works—has been performed worldwide.

Katie Dorn (*dancer*) is a graduate of the University of North Carolina School of the Arts, where she earned a high school diploma and a BFA in contemporary dance. In 2006 she completed her MFA from the Hollins University/American Dance Festival MFA program. That same year, she received the Martha Hill Young Professional Award as an outstanding young performer. Since moving to New York City, Dorn has worked with the Metropolitan Opera Ballet, Gus Solomons Jr., Mary Seidman and Dancers, and Robert Wilson and Philip Glass on the revival of *Einstein on the Beach*. She also performed James Lee Byars' *The Mile Long Paper Walk*, a solo work that was restaged by Lucinda Childs for the Marron Atrium at the Museum of Modern Art in New York in August 2014. Dorn has been dancing for Lucinda Childs since 2009 and has set Childs' work on students at the University of Michigan and the University of North Carolina School of the Arts.

Katherine Helen Fisher (*dancer*) is a Los Angeles-based performing artist and director whose work explores the intersectionality between dance and new media. She has appeared at venues such as Radio City Music Hall, LACMA, Art Basil Switzerland, and on net-

work television. Fisher recently received a commission to choreograph a piece featuring interactive technology at the Microsoft Global Exchange conference. She is cofounder of Safety Third Productions, a media company focused on branded digital content. Fisher has been a member of the Lucinda Childs Dance Company since 2008.

Sarah Hillmon (*dancer*) is a native of Rochester, New York. There, she trained with Garth Fagan and Timothy M. Draper, and was a member of the Rochester City Ballet. She graduated with a BFA in dance from NYU's Tisch School of the Arts, where she had the privilege of performing works by artists including Sidra Bell, Lucinda Childs, Gus Solomons Jr, and Charles Weidman. While in New York City, Hillmon has danced for Lucinda Childs Dance Company, Suzanne Beahrs Dance, BodyStories, AMS Project, and MATYCHAK. She is a founding member of RedCurrant Collective.

Anne Lewis (*dancer*) was born in Des Moines, Iowa, and is a graduate of Mount Holyoke College, where she earned a BA in critical social thought and dance. Prior to attending Mount Holyoke, she trained at the Harid Conservatory in Boca Raton, Florida, on a full scholarship. Outside of the dance studio, Lewis has directed performances by Mount Holyoke's Unusual Suspects, one of the country's only all-female comedy troupes.

Sharon Milanese (*rehearsal director, dancer*) is originally from New Jersey, where she began dancing at a performing arts school at the age of three. She earned her BFA in dance performance from Southern Methodist University, is a certified Pilates instructor, and teaches professional ballet classes in New York City and abroad. Milanese has performed with New York Theatre Ballet, Cortez and Company Contemporary/Ballet, Verb Ballets, Ramón Oller and the Peridance Ensemble, Corbindances, Liz Gerring Dance Company, Heidi Latsky Dance, Motley Dance, Patricia Hoffbauer, and Dusan Tynek Dance Theater.



Members of the Lucinda Childs Dance Company in Available Light. Photo by Craig T. Mathew.

Benny Olk (*dancer*) is from Minneapolis, Minnesota, and a graduate of NYU. He has worked with choreographers Lucinda Childs, Moriah Evans, Sarah Michelson, Anna Rogovoy, and Daniel Roberts. Olk performed in a reconstruction of Merce Cunningham's *Crises* at the Whitney Museum of American Art and *Suite for Two* at the Baryshnikov Arts Center.

Patrick John O'Neill (*dancer*) was born and raised in Rochester and Buffalo, New York, and has been dancing since the age of two, under his mother's guidance. O'Neill has studied all types of dance at various local dance studios in the Rochester and Buffalo. He graduated with a BFA in dance from New York University's Tisch

School of the Arts and while in the program enjoyed the opportunity to work with artists including Cherylyn Lavagnino, James Martin, Alberto Del Saz (Nikolais Dance Company), and Doug Varone, as well as with his extremely talented peers. O'Neill's love for performance does not end with dance, but extends into choreography, theater, and voice.

Matt Pardo (*dancer*) holds an MFA degree from the University of Wisconsin-Milwaukee (2016) and an advanced honors BFA from the University at Buffalo (2007). He has danced for the Eisenhower Dance Ensemble, Groundworks Dance Theater, RG Dance Projects, and the River North Chicago Dance Company (ap-



prentice). Pardo was recognized as one of the “Top 100 Dancers in the World for 2010–11” (one of only 10 Americans cited) by *Dance Europe* magazine. Teaching and choreographic credits include Skidmore College (guest choreographer 2014–15; guest faculty 2013–14), Montclair State University, Universidad de Las Americas Puebla, the University at Buffalo, and Point Park University (guest choreographer 2015; adjunct professor 2015–16), to name a few. In 2011, Pardo joined the Lucinda Childs Dance Company and he now teaches company class for LCDC while on tour. His opera credits include the world tour of the Olivier award-winning Philip Glass opera *Einstein on the Beach* and performances with the Pittsburgh Opera in the

The Daughter of the Regiment, directed and choreographed by Séan Curran. Pardo is a co-founder of the Pittsburgh-based organization The Blanket, a project that aims to expand the dance community in Pittsburgh. He is also a proud member of the Actor’s Equity Union.

Lonnie Poupard Jr. (*dancer*) grew up in Monroe, Michigan, and attended Western Michigan University, where he was selected as the Presidential Scholar in the dance department. Since moving to New York, he has worked with artists including Mark Morris, Jody Oberfelder, Gabrielle Lansner & Co., Mark Dendy, Catherine Miller, and Neta Pulvermacher. His duet performance at City Center’s Fall for

Dance Festival was chosen in *New Yorker* magazine as one of the “Ten Best Dance Performances of 2009.” Poupard has been a featured dancer for both film and television. He majored in aviation flight science and holds a private pilot’s license. Poupard has been a member of the Lucinda Childs Dance Company since 2011.

Caitlin Scranton (*dancer*) studied dance at the Dance Theater of Iowa, Idyllwild Arts Academy, and the Ailey School, and in 2005 received her BA in history from Smith College. In New York she has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Ramón Oller, and the Peridance Ensemble. Since 2010 Scranton has danced for the New York-based choreographer Christopher Williams, with whom she recently toured Purcell’s *The Indian Queen*, directed by Peter Sellars, and a new production of Rameau’s *Dardanus* by the Opéra National de Bordeaux. Scranton is also a cofounder of the Pittsburgh-based organization The Blanket, a project that aims to expand the dance community in Pittsburgh. She has worked with Lucinda Childs since 2009.

Shakirah Stewart (*dancer*) began her professional training at LaGuardia High School of Music & Performing Arts. While there, she worked with Troy Powell, Jamel Gaines, Penny Frank, and Elisa King. Stewart earned a BFA in dance from Purchase College, where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Megan Williams, and Kevin Wynn. While at Purchase, she also worked with Mark Morris, performing his *Gloria* there, as well as at the Kennedy Center in Washington, DC. After graduating, she danced at the New Dance Group, Forces of Nature, and with Amanda Selwyn at Notes in Motion. Stewart has also performed works by Sidra Bell at Purchase College, Jacob’s Pillow, and the Modern Dance Festival at Alvin Ailey.

Jeremy Lydic (*production manager*) works in many aspects of art and performance, as a performer, technical director, maker, and manager.

Recent credits as production manager/technical director include Taylor Mac’s *24-Decade History of Popular Music* at St. Ann’s Warehouse, *De Materie* at the Park Avenue Armory, *Available Light*, and *Einstein on the Beach* in South Korea. As owner of Lydic Design and Production, he recently built selected props for Broadway productions including *Something Rotten*, *Cats*, *On the Twentieth Century*, *Finding Neverland*, *Fish in the Dark*, *Gigi*, *The Last Ship*, and *Book of Mormon*.

Jason Kaiser (*stage manager*). Projects include Taylor Mac’s *24-Decade History of Popular Music*, *The Source* (MASS MoCA, BAM), *None-such Records* at BAM with Steve Reich and Philip Glass, the world tour of *Einstein on the Beach*, three world premieres by Athol Fugard, *The Life and Death of Marina Abramović*, the world premiere of Nico Muhly and Stephen Karam’s *Dark Sisters*, *The Magic Flute* conducted by Victor Borge, two European tours of *Jesus Christ Superstar*, Noël Coward’s *Bitter Sweet* at Bard SummerScape, and five years with Jennifer Muller/The Works dance company.

Lilly West (*front-of-house sound/sound supervisor*) recently returned to the New York area after working as a sound engineer in Chicago for almost 20 years. She was Audio Head at the Goodman Theatre for 11 seasons and also did sound work for Steppenwolf, Lookingglass, *Blue Man Group*, and many other companies, as well as for special events such as *National Geographic Live*. West has been sound engineer for the Lyric Opera of Chicago’s annual productions of Rodgers and Hammerstein musicals, including the recently staged *Carousel*. In New York City, she was front-of-house mixer for Peter Sellars’ production of the *St. Matthew Passion* and the Metropolitan Opera’s productions of *Iolanta/Bluebeard’s Castle*. *Available Light* is her fifth collaboration with sound designer Mark Grey.

Alisa E. Regas (*associate producer*) joined Pomegranate Arts as associate director immediately upon its formation in 1998. She has also served as a consultant for the National Dance

Project/NEFA and Creative Capital. Previously Regas has worked at International Production Associates (IPA) as a project manager, working with Philip Glass, Spalding Gray, Improbable Theatre, Twyla Tharp, Meryl Tankard, Sankai Juku, Richard Foreman, Robert Wilson, Elizabeth Streb, Lisa Kron, and Diamanda Galás. She began her career on the producing team of the International Theater Festival of Chicago after graduating from Northwestern University with a BA in English fiction writing and a certificate in the integrated arts.

Prior to forming her own company, she was the producing director of International Production Associates (IPA) for 11 years, where she was responsible for overseeing all touring productions of artists such as Philip Glass, Twyla Tharp, Spalding Gray, Diamanda Galas, Elizabeth Streb, Sankai Juku, Karen Finley, and Meryl Tankard. Brumbach has served as a consultant for Creative Capitol and the National Dance Project for the New England Foundation for the Arts. She has been on the advisory board of Celebrate Brooklyn and the board of



John Adams, Lucinda Childs, and Frank O. Gehry (left to right). March 1983. First meeting. Los Angeles.

Linda Brumbach (*executive producer*) founded Pomegranate Arts in New York City in 1998, a company dedicated to developing, producing, and touring contemporary performance arts projects. Since its inception, Pomegranate Arts creative productions have included the Olivier Award-winning production of *Einstein on the Beach* (Robert Wilson, Philip Glass, Lucinda Childs), *Shockheaded Peter* (The Improbable Theatre), *Book of Longing* (Leonard Cohen, Philip Glass), *Dracula: The Music and Film* (Kronos Quartet, Philip Glass), *Dan Zanes Holiday Show*, and most recently *Available Light* (Lucinda Childs, John Adam, Frank Gehry).

directors of the International Society of Performing Arts (ISPA), and currently serves as a board member of the Association of Performing Arts Presenters (APAP). Brumbach is a graduate of the Indiana School of Music.

Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, Lucinda Childs, Batsheva Dance Company, London's Improbable Theatre, Sankai Juku, Taylor Mac,

ABOUT THE ARTISTS

Dan Zanes, Bassem Youssef, and Goran Bregovic. Special projects include the revival of Robert Wilson, Philip Glass, and Lucinda Childs' Olivier Award-winning production of *Einstein on the Beach*; *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; the Drama Desk Award-winning *Charlie Victor Romeo*; *Healing The Divide*, *A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty*, *An Evening Of Leonard Cohen Songs*. Current and upcoming projects include the international tour of *Available Light* by John Adams, Lucinda Childs and Frank Gehry; Taylor Mac's *A 24-Decade History of Popular Music*; Bassem Youssef's *The Joke Is Mightier than the Sword*; and the North American tours of Batsheva Dance Company's *Last Work* and Sankai Juku's *Meguri*.

Production

Jaison Kaiser, *stage manager*
Lilly West, *front-of-house sound/sound supervisor*
For Gehry Partners: Leif Halverson,
Meaghan Lloyd, David Nam, *design team*
Tom Carroll Scenery, *set construction*

Mary Kokie McNaugher, *assistant costume designer*

Colin Davis Jones Studios and

Carelli Costumes, *costume construction*
Sharon Milanese, *LCDC rehearsal director*

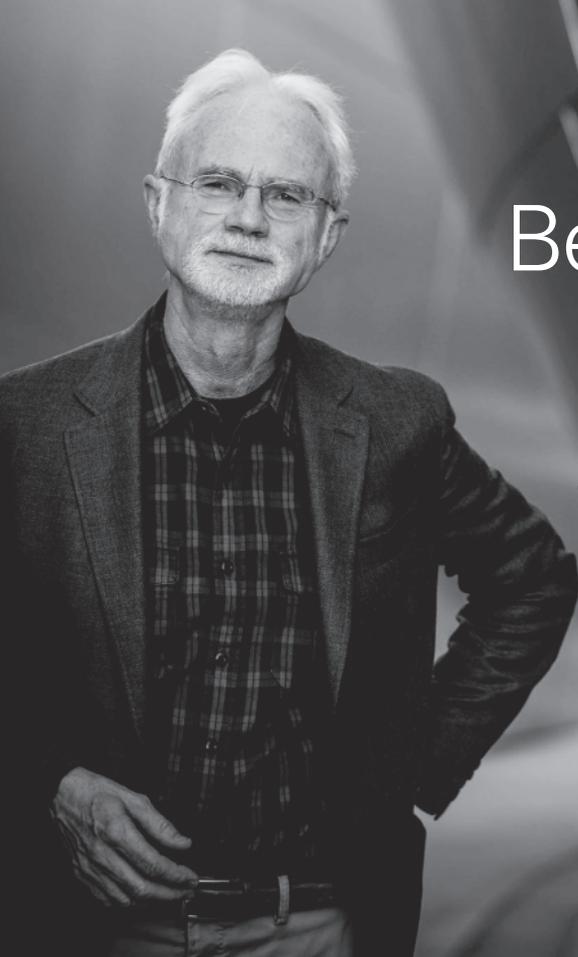
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Linda Brumbach, *founder and director*
Alisa E. Regas, *managing director, creative*
Adam Thorburn, *business manager*
Rachel Katwan, *associate general manager*
Jeremy Lydic, *production manager*
Jadd Tank, *office manager*
Willia Folmar, *production assistant*

Special Thanks

Katia Arfara, Bill Bissell, Michael Chase, Rachel Chanoff, Emmanuel Demarcy-Mota, Constanze Eislet, Brigitte Fuerle, Sue Killam, Meaghan Lloyd, Jason McCullough, Zizi Mueller, Sven Neumann, Rachel Peters, Carolyn Schlecker, Andras Siebold, Michael Solomon, Chad Smith, Nick Stuccio, Virve Sutinen, Matías Tarnopolsky, Claire Verlet, Marc Warren, Renae Williams.



To Make a Better Piece: Composer John Adams at 70

by Larry Rothe

*The internationally renowned composer John Adams celebrates his 70th birthday on February 15. To mark the occasion, Cal Performances has co-commissioned this major revival of choreographer Lucinda Childs' **Available Light**, hailed in its 1983 premiere as "a career breakthrough... a work of blazing formal beauty" (New York Times), and set to Adams' richly impressionistic *Light Over Water*, with a striking set designed by Frank O. Gehry.*

*We asked Larry Rothe to consider the place that *Light Over Water* holds in Adams' body of work, and how it pointed toward the music Adams would go on to compose.*

In March 1985, John Adams won a gamble. *Harmonielehre*, his largest scaled work to date, a symphony in all but name, had just received its world premiere. From the music's explosive opening to its levitating conclusion, *Harmonielehre* proved an unambiguous embodiment of Adams' belief in tonal music. In those days, a composer could get in trouble for such heresy. But *Harmonielehre* confirmed what many listeners had suspected: John Adams' music defines why we listen.

Harmonielehre signaled that contemporary music, no less than the works of Mozart or Beethoven, could engage a listener's heart and mind (simultaneously!). It gave other composers the courage to defy what in the mid-1980s was a music establishment whose members often seemed more interested in writing for each other than for concert audi-

ences. Yet *Harmonielehre* was only one step on its composer's path to becoming a musical eminence.

Adams will hate that last word, but his denials make it no less true. As he turns 70, the world celebrates him and his work—work in which he has attempted, as he once said, to return the pleasure principle to music. Cal Performances joins the birthday honors, reviving *Available Light*, a 1983 collaboration between choreographer Lucinda Childs, architect Frank O. Gehry (who designed the set), and Adams, whose contribution, a composition he titled *Light Over Water*, reflects his minimalist roots and vibrates with a tension that, two years later, would explode in *Harmonielehre* and inaugurate the past half-century's most productive career in American music.

In *Hallelujah Junction*, his 2008 autobiography, Adams tells of his New England childhood, his early love affair with music, the Harvard years in which he studied with Leon Kirchner (a proponent of the Second Viennese School) and learned to love the Beatles and American rock, his disillusionment with academia, and his journey cross-country to California, where he settled in 1971.

By the time he secured a teaching job at the San Francisco Conservatory of Music, Adams already had gravitated toward minimalism. This style, new at the time, offered composers an alternative to serialism, the basis of so much music alien to the emotional context of concertgoers. ("Something tremendously powerful was lost when composers moved away from tonal harmony and regular pulses," Adams said years ago. "Among other things the audience was lost.") Minimalism, as practiced by Steve Reich and Philip Glass, was just entering the vocabulary of composers, and Adams was among those who adopted its techniques. In broadest terms, minimalism is defined by the repetition of short cell-like phrases, slowly varied to create undulations of sound. When the San Francisco Symphony's then-music director, Edo de Waart, announced his openness to new music and found his desk piled with scores arriving from hopeful composers, he turned for help to the conservatory's young

minimalist. In 1978, de Waart appointed Adams his new-music adviser, a post that in 1982 morphed into composer-in-residence. Among Adams' tasks was the creation of a large-scale work for orchestra and chorus. That piece was *Harmonium*. When it premiered in 1981, its enthusiastic reception surprised even its composer.

Adams was becoming a presence. In 1982, Los Angeles' Museum of Contemporary Art asked him to compose music for the dance that would become *Available Light*. Adams created the piece with what he describes today as "a very simple digital keyboard synthesizer, very simple effects with some filters, delay units, and an eight-channel tape. After I was done, I felt it needed something extra. So I composed music for a brass ensemble, recorded that, and mixed it all in." Adams looks back with chagrin on what he calls this "primitive" technology, yet in this he is characteristically self-effacing. The composer Ingram Marshall speaks of the work in grander terms, as "a kind of symphony played by an orchestra of both electric and natural instruments." The title, *Light Over Water*, reflects what inspired the composition. In the kind of natural setting he loves, at the retreat established by the Djerassi Resident Artists Program on the coast south of San Francisco, Adams made his piece, translating into music the gradual exchange of colors between opal sky and winter ocean. Minimalism seemed made for this job.

While Lucinda Childs went on to choreograph the dances in Adams' opera *Doctor Atomic* and created a dance around his *Chamber Symphony*, *Light Over Water* led her into new territory. Adams himself does not think of it as ideal dance music. Childs admitted in 1983 that "we have learned to work with the kinds of pulses the dancers can sustain. . . . [The dancers] have developed precision, spanning from a very specific point here to a point there, where a pulse in the music comes back for them to follow. . . . If John had not made me do this, I never would have." But she met the challenge. The lack of a regular pulse, she explained, "seemed to be a problem at first but later presented some interesting possibilities."

“Having your music choreographed,” Adams told Cal Performances executive and artistic director Matías Tarnopolsky, “is more revealing than any other experience you have with it. It passes through this amazing mind that hears music on a level of gesture.... There’s a kind of architectural awareness that musicians don’t have.” He later told me that he was “profoundly affected by how Lucinda took what I gave her and found a way to organize her extremely complex and mathematically conceived choreography on top of this big, sprawling, chaotic canvas. I basically gave her a Jackson Pollock—this canvas with very little structural precision to hold on to. If I were to do it over, I would be much more sympathetic to the needs of the

Early on, Adams wanted to turn up the musical thermostat. “One of the dissatisfactions I had with modernism was its coldness,” he told me in 2015. “The expression of deep feelings was being co-opted by pop music. Music that touched you the way Beethoven or Bach did—all that soul was being taken over by John Coltrane and the Beatles and Janis Joplin and Otis Redding.”

Adams has long been obsessed with what he calls Beethoven’s wit and “ecstatic energy.” “What I love about Beethoven is the combination of energy and feeling.” Another characteristic of Beethoven is his music’s ethical content—explicit, as in his opera *Fidelio*, which deals with political repression, and implicit, as

“Something tremendously powerful was lost when composers moved away from tonal harmony and regular pulses. Among other things the audience was lost.”

—John Adams

choreographer. My musical language was just in the state of formation.”

Adams was on the verge of tailoring minimalism to his own needs. As he said in a 1983 interview, “I am now seeking a way to enrich my musical language so that it will become more powerful and able to express a wider range of human experience.” He aspired to what he called *demanding art*. “Serious music demands a great deal of the listener.... Demanding art ultimately delivers because it renews.”

Light Over Water reveals a new sensibility, its minimalist procedures striving for expressiveness, rising and falling in Adams’ characteristic emotional highs and lows. This music links with *Harmonielehre* in an obvious way: the last several minutes, orchestrated, became *Harmonielehre*’s finale, and the heroic ending seems to have been made expressly for the later work. Less obviously, in pushing the boundaries of minimalist repetition, *Light Over Water* hints at the composer Adams would become.

in the Fifth Symphony, where light (in the guise of the finale’s exultant C Major) triumphs over darkness (cloaked from the first in a furious C minor). For Adams, as for Beethoven, music is a means to communicate with listeners about the entangling perplexities.

Beethoven proves that such communication—such an *ethical* stance—need not be solemn. So does Adams. With director Peter Sellars, he has collaborated on (among other projects) the operas *Nixon in China* (the encounter between leaders of East and West), *The Death of Klinghoffer* (the tragic world of the Middle East), and *Doctor Atomic* (the release of forces that can end the world). In 2005, Sellars told writer Thomas May about his first encounter with Adams’ music, when he heard *Shaker Loops*. “Here was music that was genuinely dramatic.... [T]his is theater music, which has the ability to build and sustain tension. It also struck me that way exactly because of the tonalities involved. Through these the piece goes back into an interesting moral zone.... John’s harmonic language actually took

you into areas of right and wrong, where not just anything goes. That was very powerful because drama is *always* about a moral imperative.”

“I’ve written operas about Nixon and Mao and communism and capitalism, about the atomic bomb, about terrorism,” Adams has said. “I don’t consider myself a political composer. I just think that I can use my musical voice to articulate... certain events in the national psyche that need to be poeticized. It’s in the way that the great dramatists were poeticizing their experiences or Dante his.” The power resides in the poetry. For music, as Adams says, is “a means of getting myself and my listener in touch with our deepest selves.” Such purely orchestral compositions as *Naïve and Sentimental Music*, *The Dharma at Big Sur*, and the recent *Scheherazade.2*, a “dramatic symphony” for violin and orchestra, play on our interior stage and speak with the grace and beauty we look for in music. As Sellars says, they supply something that has been missing from the world.

Adams is proud to call himself a California artist. “A community with a positive sense of its own identity creates its own uniquely identifiable culture. Certainly some of my music—for example *The Dharma at Big Sur* and *Eldorado*—is about trying to create a local identity.... I like to think that, when I’m gone, people will associate my art as speaking for the culture here, for the landscape and for the sense of discovery that flourishes here.”

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When we spoke in October, Adams was completing a new opera (set in a Gold Rush mining camp), to be premiered at the San Francisco Opera during the fall of 2017. So the work continues as Adams completes his seventh decade. Over the years, the honors have been many—among them the Pulitzer Prize, Grawemeyer Award, Grammys, honorary doctorates. In this birthday season, his work will be the focus of festivals and retrospectives in London, Paris, Amsterdam, New York, Los Angeles, and San Francisco. He also serves as the Berlin Philharmonic’s 2016–17 composer-in-residence (in addition to his regular post as Creative Chair of the Los Angeles Philharmonic).

In mid-October, he had just returned after a month in Europe, conducting his music. “I was thinking today—I could have had a different life, where at the age of 69 I might have decided I’d made the pieces I wanted to make, and I could devote the rest of my life to touring and conducting, and enjoying the fruits of what I’ve done.” Such withdrawal remains an option for no more than a moment. The novelist John O’Hara once stated a simple artistic credo: “I have work to do, and I am afraid not to do it.” Adams describes his aspirations more simply still. “I always keep trying to make a better piece.”

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These performances of *Available Light* are part of the 2016/17 Berkeley RADICAL *Innovation* strand, a selection of concerts and related activities that follow a group of artistic trailblazers, some celebrating key milestones, who continually ask us to perceive, to think, and to understand in new ways. Cal Performances’ next *Innovation* program this season features two of Canada’s most renowned and adventurous companies, choreographer Crystal Pite’s Kidd Pivot and playwright/performer Jonathon Young’s Electric Company Theatre in *Betroffenheit* (Mar 10–11), a gripping and emotionally visceral exploration of psychological trauma. For complete details of all performances and related activities, please visit calperformances.org.